

The logo for the Boston Theatre is centered on the page. It features the words "BOSTON" and "THEATRE" in a stylized, red, serif font with decorative flourishes. The text is enclosed within a circular wreath of green leaves and small red flowers. Two vertical red tassels hang from the sides of the wreath.

**BOSTON  
THEATRE**

**FROHMAN-HARRIS CORPORATION, Lessees**  
**CHARLES FROHMAN & WILLIAM HARRIS**  
Managing Directors



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It will positively make gray hair grow dark again

It makes dry hair soft and glossy; stops it from falling out and produces a new and luxuriant growth.

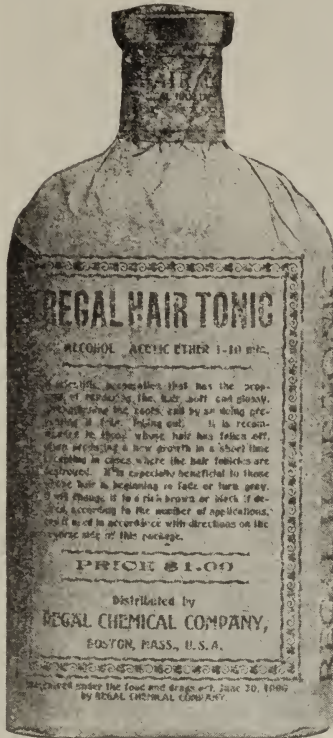
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A military gentleman, who could swear better than he could play golf, was flattered one day to find quite a crowd of well-dressed strangers following him around.

"I hope," he said gallantly, "that I'll play well enough to reward you."

"Oh, it isn't that, Major," replied one; we came out to listen."

Scott—They say that Satan finds employment for idle hands.

Mott—That may be, but when a man is out of a job he shouldn't go to the devil.

When the motorist's speed is a hot one,  
The judge "roasts" him well for his game;

Quite naturally then he is "boiling"  
And thinks it a "burning shame."

"Are you a mechanic?"

"No, I'm a MacKenzie."



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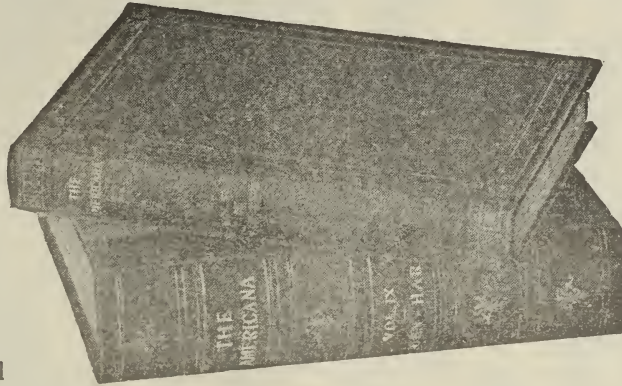
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“Yes, and what a lot of change she requires while doing it.”

“You admit that you are not first in her affections, yet you seem cheerful.”

“Oh, I can't expect to compete with the pug dog and the rubber plant.”

Small Brother—Are you going to marry Sister Ruth?

Caller — Why—er—I really don't know, you know.

Small Brother — That's what I thought. Well, you are.

“My future mother-in-law is really a bit too careful. So that my fiancee shall know what to buy after we are married, she takes us both with her to the market every morning.”

“Well, but what use are you?”  
“Oh, I pay.”

# BOSTON THEATRE

SEASON OF 1911-1912

FROHMAN-HARRIS CORPORATION, Lessees  
 CHARLES FROHMAN & WILLIAM HARRIS  
 Managing Directors  
 A. L. LEVERING . . . Resident Manager

### EXECUTIVE STAFF

Business Manager.....W. H. Lothrop  
 Ticket Agent.....Francis J. D. Ferguson  
 Assist. Ticket Agent.....Bert E. Sullivan  
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 Stage Manager.....D. W. Sullivan  
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 Properties.....E. Thompson  
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Box Seats.....\$2.00  
 Orchestra (Front Rows).....1.50  
 Orchestra (remaining rows).....1.00  
 First Balcony (First 2 rows).....1.00  
 First Balcony (remaining rows)......75  
 Second Balcony......50  
 Gallery ......25  
 General Admission Lower Floor..... 1.00

Children under three years of age not admitted.

Tickets for this theatre may be ordered by Telephone—Oxford 722—or Mail or Telegraph, and will be held twenty-four hours, except when ordered on the day of the performance for which they are to be used, when they will be held until 12.30 P.M. for Matinees and until 7 P. M. for Evenings. Tickets ordered and paid for by mail will be held until called for.

Remittances should be made payable to Charles Frohman and William Harris.

Patrons will please report to the Manager in person or by letter instances of inattention or misdemeanor on the part of any attache of this Theatre. He engages to speedily correct any want of courtesy to them by persons in his service.

Parties finding lost articles in any portion of the Theatre will please leave them at the Ticket Office. The Manager will not be responsible for articles placed under the seats.

FREE CHECK ROOMS are provided on the Orchestra floor and First Balcony for Checking Cloaks, Coats and Umbrellas at the owner's risk. Patrons are requested to report to the Business Manager any acceptance of fees or suggestions that fees are desired by anyone employed in the Theatre.

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"We have some lovely cheese," was the smiling answer.

"You should not say lovely cheese," she corrected.

"Why not? It is," he declared.

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"Well," he said, "I'll stick to lovely."

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THESE is perhaps no more unique figure on the surface of public life than Fletcher, the palmist, who for these many years has been, and is now, consulted by those who are prominent in all walks of life. He is a study in himself quite as interesting as any of the wonders, either past or future, he may read from the network of lines that trace themselves across the palm. The hour in his studio is one so apart from the everyday humdrum that one is prone to forget the noise of busy life, while listening to his clever exposition of wherein you have failed and wherein you have succeeded. It all seems perfectly clear to him, and while you are listening, equally as clear to you.

In the beautiful waiting room opposite the Common, a number of well conditioned clients are waiting, while "next" is ushered into the studio, which in itself is a room of such rare beauty as to transfer one back to some old forgotten palace of the past. Embroideries, bronzes, paintings, all seem to have fallen together in complete artistic disorder, and among them sits Fletcher, like a picture in a wonderful oriental frame. He alone is modern. In dress, manner and speech, quite unassuming, yet authoritative. That he has been everywhere and seen everybody is evidenced in his bearing and perfect mastery of his science. He glances first at one hand, then

the other, and without hesitation begins his story, apparently lost to everything save what he is reading from the hand. It is your story every time; it would fit no one else. The incidents, traits of character, faults, mistakes, failures and possible successes all pass along in such rapid review that one is well-nigh lost in wonderment. Then follows an outline of the present, with the course to follow plainly indicated. That, while one may not feel always capable of realizing it, there is no question as to the facts, and the advice applicable to them. There is no appeal, save to your reason and common sense—not the least attempt at mystery or the impossible. When the interview is finished one exclaims with Florence Marryat, the great English writer: "Behold the man who has told me all the things I have ever done," and I might add, "am going to do."



BERNHARDT'S HAND

"As the hand executes the will, so it reflects what it has done—and indications are there also as to what it will do," was the reply. And each hand varies as much as do the individuals. The hand of an honest, straightforward person will show the purposes all clear cut and well defined. That of a liar or habitual deceiver will be to a great measure marked and is therefore far more difficult to read.

Your hand reveals you fast enough, but the palmist may not tell you all he sees.

Some weeks have passed and the prognostications are beginning to be realized.—*Palm Beach Life.*

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Customer—The only objection I have to these shoes is their thick soles.

Clerk—That objection will soon wear away, sir.

Servant (putting a chair in the bath)—Seems a rummy thing to do, but the doctor distinctly said master was to have a sit bath.

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34 BROMFIELD STREET BOSTON, MASS.

# Boston Theatre

NEXT ATTRACTION

BEGINNING  
MONDAY  
EVENING

## DEC. 25

### "THE TRAIL OF THE LONESOME PINE"

Eugene Walter's dramatization of John Fox's widely read story of the same name, is the holiday attraction announced for the Boston Theatre. It is the latest as well as one of the most magnificent productions made by Klaw & Erlanger, and since its premiere with Charlotte Walker a few weeks ago it has met with tremendous success, playing to crowded houses wherever it has appeared, especially in Philadelphia, where the production has held the stage at the Broad Street Theatre for the past five weeks playing to capacity audiences nightly. The play shows the brilliant dramatist Eugene Walter at his best and Mr. Walter has followed the scenes as they were laid in the original story by Mr. Fox with fidelity, though he has written a new play rather than confined himself to a dramatization in its strictest sense. Of course Mr. Fox's delightful character June has been emphasized and those who followed the story of her love for the engineer in the book and met with her jealous cousin Dave, the rough yet sincere and affectionate father, Judge Tolliver, the simple and humorous Uncle Billy Bean, the primitive Old Hun with her pipe of clay, the strong and manly Hale and the gentle Berkley will revel in the visualization of the stage characters and the pictures of the mountaineer's household, which are all strikingly impressive by the nobility and breadth of their portrayal. Klaw & Erlanger have spared neither pains, expense nor artistic ability to give "The Trail of the Lonesome Pine" a truly splendid production, in fact, it is seldom that a play has been given as elaborate a scenic setting as this play has; you see what you imagined in the book, the high encircling purple mountains fading in the distance with the foremost peaks touching the lofty sky, you see the valley with the winding trail and the lone pine bowing in homage to the passing of the royal wind and the mountain brook's silver gleam. In the scenes of each of the four acts there is range and variety, graceful lightness, delicacy of fancy, tenderness and sweetness, the charm of happy invention and the splendor of glorious creation. It is a production that will please the most fastidious theatregoer, and Charlotte Walker has lent to the character of Mr. Fox's delightful creature June a romantic touch that brings out all the hidden charms of a girl who, throughout her youth, has revelled in the untainted atmosphere of a primitive mountain home. Miss Walker has the greatest role of her career and Klaw & Erlanger have provided her with a strong and capable company of players including W. S. Hart, Burton Churchill, George Woodward, Richard Sterling, Willard Robertson, Cyrus Wood, Lillian Dix and Alice Lindahl.

## You Should Taste "B" Rose Sweets

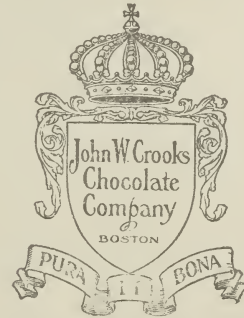
WHY? BECAUSE

If a dainty gift  
To your sweetheart you'd take,  
If a good impression  
You are trying to make,  
Just give her a box—  
You know the right kind,  
"B" Rose, seven sweets  
And success you will find.

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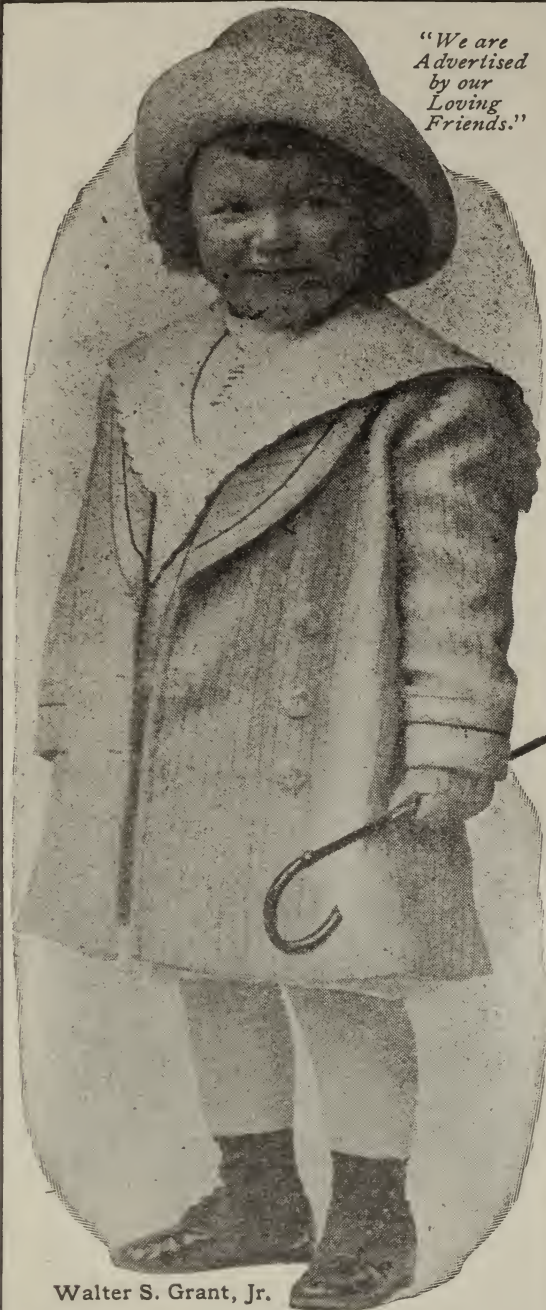
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with Bath	2.00 to 4.00
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Double	"	"	1 "	2.00 "
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"There is one thing she is never able to determine."

"And what's that?"

"Her age."

"Can you paint me a gallery of ancestors from this old tintype?"

"I can, but they will all look much alike."

"Well, a family resemblance won't hurt none."

TOO MUCH.—David had accompanied his mother to church, and he noticed she put a penny into the contribution plate. On the way home his mother found fault with the sermon.

"Well, mamma," said the little fellow, "what could you expect for a cent?"

"How did you stand with Miss Sweet?"

"Not very well, I guess. Every dance I've met her at the best she would put me down on her program for was an extra-extra."

These days the "walking gentleman" of the tank troupe expects to travel by train.

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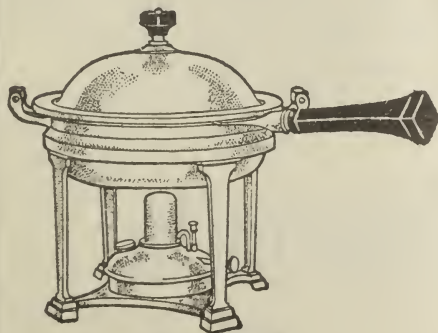
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## Boston Theatre

BEGINNING  
MONDAY EVENING **DEC. 25**

**KLAW & ERLANGER**  
Present

The Season's Greatest Success

# The Trail of the Lonesome Pine

BY EUGENE WALTER

FROM THE WIDELY READ BOOK  
OF THE SAME NAME  
BY JOHN FOX, JR.

WITH

# Charlotte Walker

MATINEES WEDNESDAY and SATURDAY

SEAT SALE **BEGINS** **DEC. 19**  
TUESDAY

# Boston Theatre

FROHMAN-HARRIS CORPORATION  
 CHARLES FROHMAN & WILLIAM HARRIS  
 A. L. LEVERING

Lessees  
 Managing Directors  
 Resident Manager

WEEK OF DECEMBER 11, 1911

Evenings at 7.45

Wednesday and Saturday Matinees at 2

BEGINNING MONDAY, DECEMBER 11, 1911

LAST WEEK

## KLAW & ERLANGER'S

NEW AND GREATER PRODUCTION OF GEN. LEW WALLACE'S

# "BEN-HUR"

DIRECTION OF MR. JOSEPH BROOKS.

Arranged for the Stage by William Young. Vocal and Instrumental Music  
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 GASPAR, the Greek.....CHAS. J. O'BRIEN  
 MELCHIOR, the Hindoo.....WILLIAM MARKHAM

### CHARACTERS IN DRAMA.

BEN-HUR, Judah, son of Ithamar.....RICHARD BUHLER  
 MESSALA.....EDWARD H. ROBINS  
 SIMONIDES.....OSCAR ADYE  
 ILDERIM.....MARK PRICE  
 ARRIUS, the Tribune.....EMMETT C. KING  
 BALTHAZAR }  
 HORTATOR } .....WALTER M. SHERWIN  
 MALLUCH.....J. ARTHUR YOUNG  
 METELLUS.....GEORGE WILKES  
 KHALED.....GEORGE SYDENHAM  
 CECILIUS.....JAMES L. CRANE  
 SANBALLAT.....EDWIN CUSHMAN  
 DRUSUS.....SCHUYLER LADD  
 CENTURION.....BISSELL PUTNAM  
 OFFICER.....FREDERICK SCATES  
 ESTHER.....CECIL KERN  
 IRAS.....ADELAIDE NOWAK  
 MOTHER OF HUR.....LILLIAN LAWRENCE  
 TIRZAH.....ALICE HAYNES  
 AMRAH.....ROSE BEAUDET

(Program Continued on Page 17)

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The Prize Design will appear in next week's programs.

Venetian Room Luncheon 75c.  
Special Table d'Hote Dinner \$1.00  
(Saturday, Sunday and Holidays \$1.25)

RATHSKELLER A LA CARTE  
Banquet Rooms

Garage accommodations without charge  
"OPEN UNTIL MIDNIGHT"





(Program Continued from Page 15)

## SYNOPSIS.

**PRELUDE.**—Curtain symbolic of Rome and Jerusalem. The Desert. Meeting of the Three Wise Men. "In the morning arise, and go and meet them. And when ye have all come to the holy city, Jerusalem, ask of the people: 'Where is He that is born King of the Jews? for we have seen His star in the East and are sent to worship Him.'" "Suddenly in the air before them, not farther than a low hill top, flared a lambent flame. As they looked at it the apparition contracted into a focus of dazzling lustre. And they shouted as with one voice: The Star! The Star!"—Ben-Hur, Book I., Chapter 5.

**ACT I**—Scene 1. The house top of the Palace of Hur, Jerusalem. "The Power of Rome."

**ACT II**—Scene 1. Interior of cabin in the Roman galley "Astrea." The galley slave. Scene 2. The Open Sea. The rescue.

**ACT III**—Scene 1. Apartment in the house of Simonides in Antioch. The wise servant and his daughter. Scene 2. The Grove of Daphne. Temple of Apollo. The Grove of Daphne. Nobody can describe it—only beware! It was begun by Apollo and completed by him. He prefers it to Olympus. People go there for one look—just one—and never come away. They have a saying which tells it all: "Better be a worm and feed on the mulberries of Daphne, than a king's guest."—Ben-Hur, Book IV, Chapter 2. The Masque of Eros. Scene 3. The Fountain of Castalia. The revels of Daphne. In the spider's web.

**ACT IV**—Scene 1. The Dowar in the Orchard of Palms. Preparing for the Race. Scene 2. By the Lake. The Arts of Cleopatra.

**ACT V**—Scene 1. Exterior and Great Gateway of Circus, Antioch. Making of Wagers. Scene 2. The Arena. The Race.

**ACT VI**—Scene 1. Apartment in the Palace of Hur, Jerusalem. Tidings of the Lost Ones. Scene 2. The Vale of Hinnom. The Vision. Scene 3. Mount Olivet. The Miracle. "Now, however, about the commencement of the fourth hour a great crowd appeared over the crest of Olivet; and as it defiled down the road, thousands in number, the watchers noticed with wonder that every one of it carried a palm branch, freshly cut."—Ben-Hur, Book VIII, Chapter 4.

**GRAND CHORUS**—Hosanna! Hosanna! Hosanna in the Highest!

Scenery by Frank Platzer.

Organ used in orchestra is the celebrated Estey Organ, furnished by the Estey Organ Co.

## EXECUTIVE STAFF.

Acting Manager.....	Charles F. Towle
Business Manager.....	Edward G. Cooke
Stage Manager.....	J. K. Adams
Musical Director.....	Gustav Hinrichs
Assistant Stage Manager.....	Philip J. Brady
Assistant Musical Director.....	H. zur Nieden
Master Carpenter.....	William Ayres
Property Master.....	Thomas Gossman
Master Electrician.....	William G. Dunn
Master Machinist.....	Charles W. Hague
Wardrobe Mistress.....	Mary Brady
Armorer.....	J. F. Alling

(Program Continued on Page 18)

**TO LADY PATRONS**—The established rule at the Boston Theatre requiring ladies to remove their hats, bonnets or other head-dress while witnessing the performance applies to all parts of the auditorium, including the boxes and loges. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced.

Ladies who are unwilling or unable to conform to the rule are earnestly requested to leave the theatre without delay, and to receive the price of their tickets at the box office.

The Modern Furniture used for Stage Decorations supplied from the celebrated warerooms of Charles E. Osgood Co., 744-756 Washington St., Boston.

The Steinway, Hume, Weber, and Jewett pianos used at this Theatre exclusively are furnished by M. Steinert & Sons Co., Steinert Hall, 162 Boylston Street.

Electric Lighting Fixtures and Fire Place Furnishings, for this theatre and stage settings furnished by McKenney & Waterbury Co., 181 Franklin St., corner Congress. ....

The Silverware used in this Theatre furnished by F. H. Woodman Co., 352 Washington Street.

Chloro-Naphtoleum and the automatic disinfecting appliances of the West Disinfecting Company, Boston, Mass., are used in this Theatre.

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 ON CONGRESS STREET. Boston, Mass.

**The following is a list of attractions that will appear under the management of Charles Frohman, Rich & Harris in Boston**

**Charles Frohman's Attractions**

Maude Adams  
 Donald Brian  
 John Drew  
 Ethel Barrymore  
 "Passers-by"  
 Miss Billie Burke  
 Francis Wilson  
 Nazimova  
 Marie Doro  
 Hattie Williams  
 "The Doll Girl"  
 "Sex"  
 "What Woman Wills"  
 "Lady Patricia"  
 "Preserving Mr. Panmure"  
 "Papa"  
 "The Actress"  
 "The Marionettes"  
 "The Fire Screen"  
 "The Uninvited Guest"

**David Belasco's Attractions**

David Warfield in "The Return of Peter Grimm"  
 "The Concert" with the original cast  
 Blanche Bates in "Nobody's Widow"  
 Frances Starr in "The Case of Becky"  
 Nance O'Neil  
 "The Woman"  
 "The Governor's Lady"

**Henry B. Harris' Attractions**

"The Country Boy"  
 Rose Stahl in "Maggie Pepper"  
 Robert Edeson in "The Arab"  
 Elsie Ferguson in "Dolly Madison"  
 Frank McIntyre in "Snobs"  
 "The Commuters"  
 Helen Ware  
 "Filette"  
 "The Wild Olive"  
 "The Talker"  
 "The Quaker Girl"

**Klaw & Erlanger's Attractions**

"The Pink Lady"  
 "The Count of Luxembourg"  
 Charlotte Walker in "The Trail of the Lonesome Pine"  
 Henry Miller in "The Havoc"  
 George Beban in "The Sign of the Rose"  
 "Sweet Pansy"  
 "The Primrose Villa"  
 In connection with Joseph Brooks  
 "Ben Hur"  
 "The Round-Up"

**Cohan & Harris' Attractions**

George Cohan in "The Little Millionaire"  
 Raymond Hitchcock in "The Red Widow"  
 "Get Rich Quick Wallingford"  
 J. E. Dodson in "Richard Gauntlett"  
 Laurette Taylor  
 "The Only Son" by Winchell Smith  
 "The Polish Wedding"  
 "Home"  
 "The Fortune Hunter"  
 "Ready Money"

**Charles Dillingham's Attractions**

Elsie Janis in "The Slim Princess"  
 Thomas A. Wise and John Barrymore in "Uncle Sam"  
 Montgomery & Stone in "The Old Town"  
 Eddie Foy in "Over the River"  
 Emmy Wehlen

**Harrison Gray Fiske's Attractions**

Mrs. Fiske in "Mrs. Bumstead-Leigh"  
 Mrs. Fiske in "The New Marriage"  
 Otis Skinner in "Kismet"

## List of Attractions—Continued

### Frazer & Lederer's Attractions

Richard Carle and Edna Wallace Hopper  
 "Madam Sherry" with Lina Abarbanell  
 Victor Moore  
 Louise Dresser in "A Lovely Liar"  
 "The Clairvoyant"  
 "Jimmy, Jr."  
 "The Girl and the Canary"  
 "Partners"  
 "The Master of the House"

### A. H. Woods' Attractions

Julian Eltinge in "The Fascinating  
 Widow"  
 Marguerita Sylva in "Gypsy Love"  
 Dustin and William Farnum in "The  
 Littlest Rebel"  
 "Madam Sherry"  
 "The Widow Wise"  
 "Tantalizing Tommy"  
 "The Forbidden Kiss"  
 "The Pretty Little Milliner"  
 "The Girl in the Taxi"

In connection with H. H. Frazer

Guy Bates Post in "The Challenge"  
 "Modest Suzanne"  
 "The Grey Hound"  
 "The Master of the House"

### F. Ziegfeld's Attractions

"The Follies of 1911"  
 Anna Held in "Miss Innocence"

### Werba & Luescher's Attractions

Christie MacDonald in "The Spring  
 Maid"  
 Lulu Glaser in "Miss Dudelsack"  
 Alice Lloyd in "Little Miss Fix-It"  
 Clara Lipman in "It Depends on a  
 Woman"  
 "Boy or Girl"  
 "The Jolly Peasant" with George Marion  
 Mizzi Hajos in "The Spring Maid"  
 Wilkie Bard in a Musical Play  
 "Quo Vadis," Grand Opera in English in  
 conjunction with Andreas Dippel

### Daniel Frohman's Attractions

Charles Cherry in "The Seven Sisters"  
 "Thy Neighbor's Wife" with Arthur  
 Byron  
 "Jack Spurlock, Prodigal"

### Joseph Weber's Attractions

"Alma, Where do you Live?"  
 "Senorita"

### Wagenhals & Kemper's Attractions

"What the Doctor Ordered"  
 "Seven Days"

### Joseph M. Gaites' Attractions

Kitty Gordon in "The Enchantress"  
 "Thais" with Constance Collier and  
 Tyrone Power

Old Maid—But why should a great strong man like you be found begging?

Wayfarer—Dear lady, it is the only profession I know in which a gentleman can address a beautiful woman without an introduction.

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OF THE HIGHEST CLASS

Private parties desiring Special Tables or private Dining Rooms reserved will please notify the manager in advance, when particular attention will be given them.

OPEN ALL WEEK-DAYS and

SUNDAYS from 9 a. m. till Midnight

"Waiter!" roared the diner.

The waiter looked intently out of the window, pretending he hadn't heard. The diner had already complained of his chops and his chips and his napkin, and Alphonse had had about enough of him.

"Waiter!"

Reluctantly Alphonse moved over.

"Just look at the color of this water, waiter," growled the diner. "It's not fit to drink."

Critically the waiter raised the glass to the light and examined it. Then, triumphantly he sat it down again.

"No, sir, you're deceiving yourself, sir," he said kindly, "The water's perfectly all right, sir. It's the glass what's dirty!"

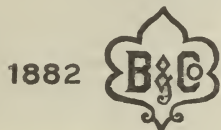
She—Just look at the trouble money can get you into.

He—Yes, but look at the trouble it can get you out of.

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**BOSTON**

## Dinner Favors



and

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**Chocolates and  
Bonbons**

"The late John G. Carlisle," said a member of the—— Club, according to the Philadelphia Record, "was very fond of music, and it annoyed him inexpressibly at the opera to see the inattention of the fashionable part of the audience.

"One night I found him supping here and asked him where he'd been.

"I've been to the opera," he replied.

"What did you hear?" said I.

"I heard," said Mr. Carlisle, "that the Van Vans are going to get a divorce; young Knickerbocker-Smith has married a London barmaid and Mrs. J. W. Hardup is gradually pawning her jewels."

"Sportleigh is to be married to-day at high noon."

"That's an appropriate hour."

"How so?"

"He's taking a 12 to 1 chance."

Editor—In this report of a lady slipping on the sidewalk, I notice you use the expression, "Her face fell suddenly."

Reporter—Yes, sir, it's literally true. Her face fell with the rest of her.

"Did you enjoy the play?"

"Not much. The leading lady only changed her gown three times."

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THE DEFENSE"**

**Knickerbocker Theatre** Broadway and  
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Charles Frohman }  
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**DONALD BRIAN**

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**Criterion Theatre** Broadway and  
44th Street  
Charles Frohman . . . . . Manager

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45th Street  
Daniel Frohman . . . . . Manager

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**New Amsterdam Theatre** 42nd St. near  
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Klaw & Erlanger . . . . . Managers

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Klaw and Erlanger's New and Greater  
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**"BEN HUR"**

**Hudson Theatre** 44th Street, near  
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Formerly The Hackett  
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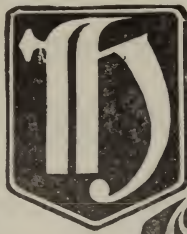


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LOUNGING ROOM. CONCERTS DAILY.  
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Debtor—The easiest arrangement you could make would be all to go away again.

Tom—What style of woman do you like best?

Jack—A slender girl with an obese pocket-book.

"Say, mother, hasn't the flamingo a nose exactly like Uncle Moritz's?"

"You shouldn't say unkind things like that, Trudi."

"Why mother, the flamingo can't hear."

The bank was not a winner,

It did not gain support,

The manager's name was Skinner

And the cashier's name was Short

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Lessees and Managers

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DANIEL FROHMAN Presents

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In the Merry Four-Act Play

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"For a college graduate, you don't seem to know such horsey slang."

"Sir, I am a graduate of a college of veterinary surgery."

"What have they put up that scaffold-ing round the church tower for?"

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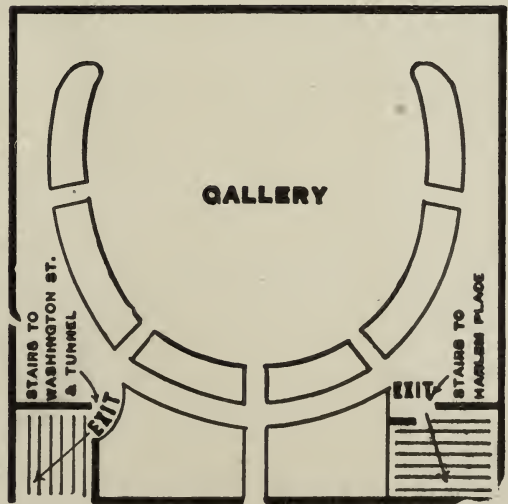
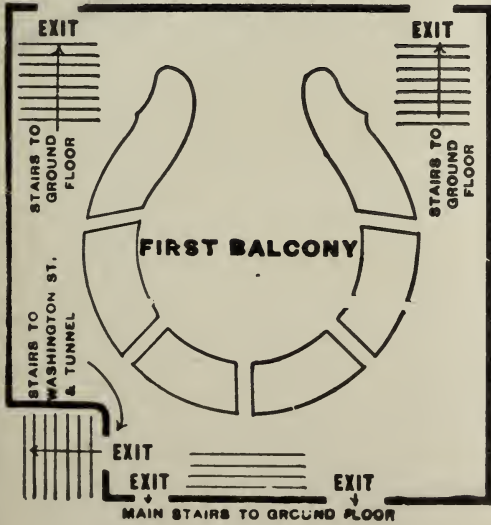
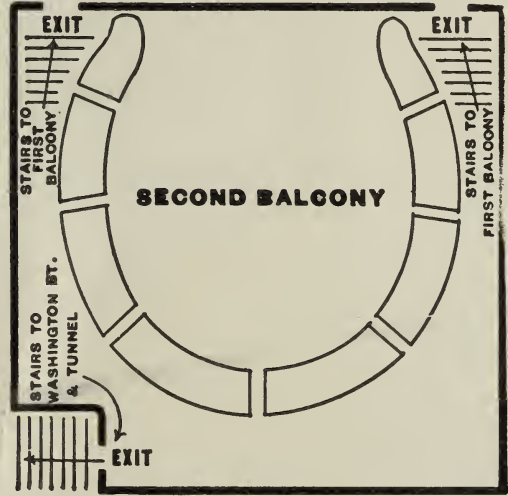
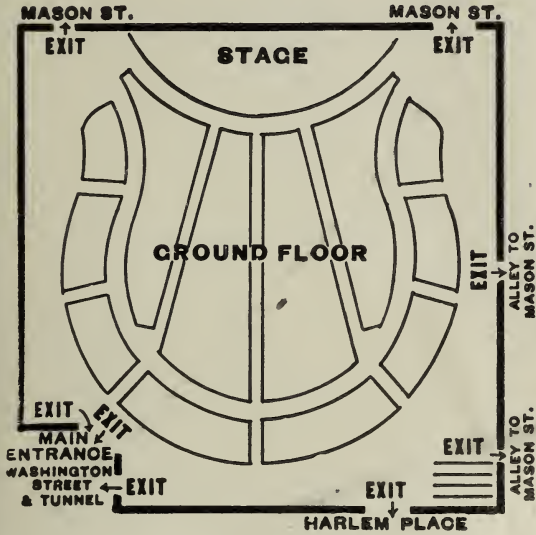


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